

**MINUTES OF THE MEETING**

**16 December 1999**

Projects Reviewed

Central Library  
Harborview Medical Center Street Vacation  
Aquarium  
Woodland Park Zoo Jaguar Exhibit  
Woodland Park Zoo Savanna Improvements

Convened: 9:00am

Adjourned: 4:30pm

Commissioners Present

Rick Sundberg  
Ralph Cipriani  
Gail Dubrow  
Jeff Girvin  
Nora Jaso  
Jack Mackie  
Peter Miller  
Cary Moon

Staff Present

John Rahaim  
Layne Cubell  
Kelly Walker  
Rebecca Walls

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121699.1      Project: **Central Library**  
                  Phase: Conceptual  
     Previous Review: 28 October 1999, Scope Briefing  
          Presenters: Jim Brown, Loschky Marquardt Nesholm  
                          Alex Harris, Seattle Public Library  
                          Deborah Jacobs, City Librarian  
                          Jill Jean, Seattle Public Library  
                          Rem Koolhaas, Office of Metropolitan Architecture  
                          John Nesholm, Loschky Marquardt Nesholm  
                          Joshua Ramus, Office of Metropolitan Architecture  
                          Dan Wood, Office of Metropolitan Architecture  
                          Bob Zimmer, Loschky Marquardt Nesholm  
     Attendees: See Attached  
          Time: 1.25 hr. (SDC Ref. # DC00116)

The project team for the new Seattle Central Library has spent the last three months researching the needs of the new library. They feel that the new library is in the position to make a significant architectural intervention in an area that could impact the City of Seattle at large. The team is striving to develop a space that meets the needs of “the book” without compromising the spatial needs of the public. The public responsibility for information has increased in the last century; with the growth of different types of media. The focus of the public realm has shifted over the years from the public to the private, typically with an emphasis on the commercial. The team feels that the new Seattle library needs to reinvent the concept and typology of the library and that it should reflect what a public building should be in today’s climate. Flexibility of space is important, but it does not have to presume a conservative plan and the domain of the book should not infringe on the public space, nor should the public space infringe on the book collection areas.

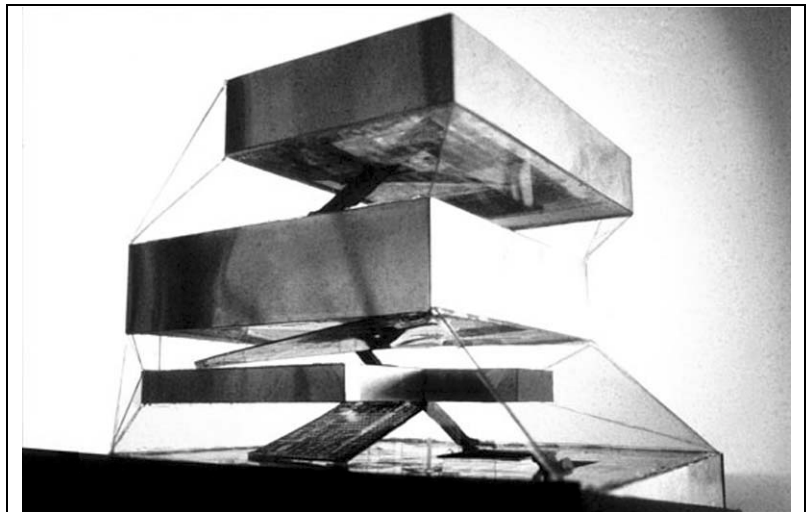


Image of the exterior. Office for Metropolitan Architecture  
December 1999

The book storage area should be sufficient through 2025. In their space planning efforts, the team has consolidated related programs. They found that there were two types of spaces: stable and flexible. The stable portions of the program includes: parking; operations; store; electronics assembly; books; and headquarters. Flexible public spaces include a children’s area; a living room off of Fifth Avenue; a “mixing chamber” or trading floor for information. Further, five activity platforms that will organize the building program have been established.

Over the last several years Seattle has gained in importance and character. The team carefully explored the context around the library and discovered that the building is located in a less restricted area of the city grid with a commercial core to the north and a civic core to the south. Although the adjacent courthouse and office towers will probably remain for an unforeseeable number of years, the team feels that 50 percent of the other buildings in the area will be redeveloped over time. They feel that the library is in a good position to enrich its immediate context.

The team has determined that the extensive program requirements could occupy the space of a high rise building.

They feel that public buildings have two obligations: to be inspiring and to establish a relationship with neighboring buildings. Regarding view corridors, the team feels that the views to the east are stable due to the presence of Interstate Five (I-5), as well as the view west to the Puget Sound and the view south to Mount Rainier.

Taking advantage of the contextual conditions, the building form shifts to capture different elements of the landscape and daylight. Although all of the captured views will be different on the interior of the library, the building form will be an unmistakable marker in the fabric and skyline of the city. There will be a hillclimb assist from Fourth to Fifth Avenue and throughout the building.

A single structural skin will wrap the entire building and will provide the primary structural support. It will perform multiple tasks and act as a “breathing membrane” by filtering conditions on the inside and outside. Other structural components will be placed only where they are needed. Further, the form of the building is an efficient mass that is inherently earthquake resistant.

The first platform will be accessible off of Fourth Avenue and located below the street grade. The visitor will ramp down into a “promontory” and the children’s area; in an effort to maximize light and the surrounding views, there will be no solid walls in this area. The underground parking area, public assembly and operations are also located within the first platform. Further, a relationship has been established between the “urban living room” off of Fifth Avenue and the “public assembly” area on Fourth Avenue.

The second platform will include the lobby and a coffee shop. The exterior façade of the third platform will perform as a canopy over the Fourth Avenue entrance.

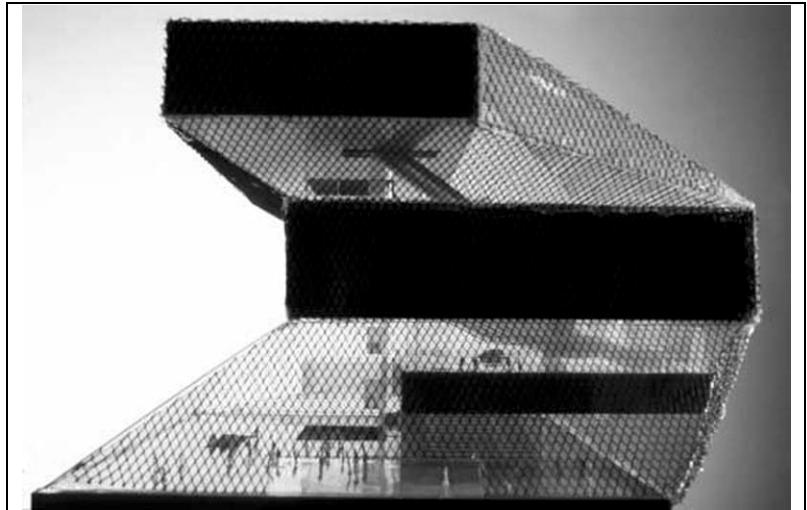
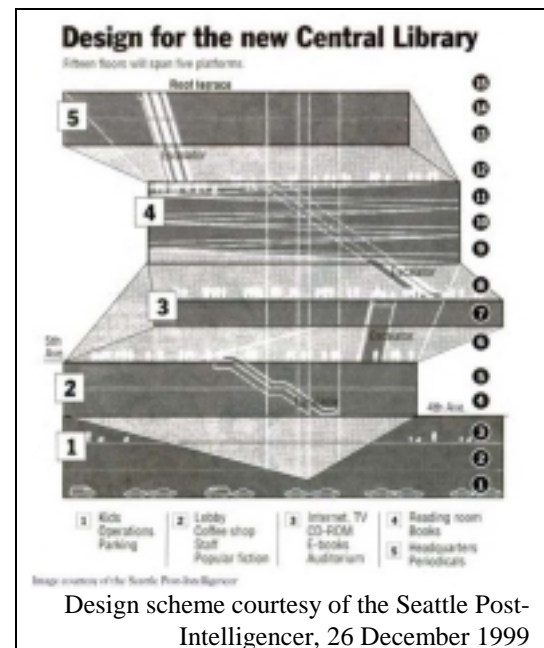


Image of the exterior with honeycomb “skin.”  
Office for Metropolitan Architecture, December 1999



The team feels that the interior of the library will be a type of urban space and they will integrate a continuous “urban boulevard” that affords efficient access to the books on the fourth platform. The reading room will also be located on the fourth platform and have views toward the Puget Sound.

The library headquarters will be located on the fifth platform and will have maximum views toward Mount Rainier and the Puget Sound.

An important part of the library collection will be the maintenance and presentation of information on the emerging local culture. A void space in each platform will collectively form an atrium core. The adjacent spaces will hold attractions that address the defining past present and future history of Seattle. They will address five historical events that relate to Seattle’s history and mythical corporations and their respective histories. The project team also wants to enhance the Boeing Archives that have been a hidden part of the library’s collection to date.

### **Discussion:**

**Dubrow:** Can you describe the principal entrance sequence?

**Koolhaas:** The entrance will extend the full width of Fourth Avenue and a series of lifts will move throughout the building and up to the Fifth Avenue entrance. The loading entrance will be on Spring Street.

**Dubrow:** Is there a principle entrance?

**Koolhaas:** We assume that Fourth Avenue will be the entrance that is used most often, but we are also considering a primary entrances on Fifth Avenue.

**Mackie:** The proposed design for the north and west sides of the building presents a risky situation on the sidewalk. Also, I don’t see the relationship between the plaza on Fourth Avenue and the bank plaza across the street. I’m also concerned with the parking entry as an interruption in the streetscape which I appreciate as a difficult problem. Further, I think there is a general desire in the city not to have plazas below grade at a corner that creates an edge condition like the one you’ve shown. The relationship between the edge and the pedestrian becomes difficult and unsafe.

**Koolhaas:** I find the typical solutions in Seattle on this issue to be gloomy.

**Wood:** The library staff is interested in finding a solution that will allow natural light to penetrate the underground spaces.

**Jaso:** At the last presentation, we discussed the import/export activity of the library and I would be interested to see if the north side of the building could be the urban import export point. As part of this, I envisioned the pedestrian as being more engaged with the Spring Street side of the building façade rather than walking along the edge and I feel that the gap into the plaza lends a sense of uneasiness.

**Girvin:** The automobile entry presents interesting transitional opportunities. The setback created by the entry drive running parallel to the street creates space for a transition to pedestrian scale at the sidewalk.

**Dubrow:** I think it’s wonderful that there is a designated children’s area but I wonder if it could also be a conceptual theme that moves throughout the building. There should be a sense—and a reality—that the entire building is open to children.

**Sundberg:** The design gesture on Fourth Avenue feels like it might be more compelling going from the inside to the outside. Although the building has a nice shape and fullness, the Fourth Avenue side feels constricted which is a contradiction to the form. I think it is important to make sure that the scale of the smaller elements and spaces have a relationship to the larger whole; the shape of the building should be recognizable at the entrance.

- Dubrow:** I'm looking for the intimate spaces within this very transparent building. Also, the concept of the five attractions makes a strong statement and I encourage you to allow artists and other people to interpret the relevant information for you.
- Koolhaas:** The interpretation is dictated by the contents of the library archives, not us.
- Dubrow:** I'm suggesting that you incorporate spaces where artists can make interpretations.
- Harris:** The library board also needs to address this issue of the special focus areas.
- Moon:** I think you have done an amazing job of articulating the spaces. Can you help me understand the structural system?
- Koolhaas:** We're working closely with our structural engineers and our present assumption is that we will use steel tube columns that are approximately one foot in diameter and a steel web skin. And regarding the issue of intimate areas, the interior spaces will not be entirely transparent.
- Jaso:** How will you handle glare, sun and light?
- Koolhaas:** The configuration of the building will generate it's own shade, but we may also incorporate a material on the interior that filters light.
- Miller:** I'm thrilled with your progress. I caution you that we have powerful forces in this town that make sure that experimental designs like this don't get built, so if the Commission can help you, let us know.
- Cipriani:** I commend you and your staff on your wonderful work and design. Regarding accessibility, a vast number of users of this place will arrive on foot and instead of giving the highest priority to parking, I encourage you to consider incorporating a drop-off area similar to those at airport terminals. I think this might be more exciting and appropriate combined with an off-site parking area.
- Mackie:** What is the current situation with the artist program?
- Goldstein:** The Arts Commission has drafted a proposal that we have passed on to the library staff. We're trying to keep it as open as possible. The ultimate decision will be made by the architect and library. We are hoping to make a public announcement by late January and we have a great project manager, Lisa Richmond, who will come on board in mid January.
- Jaso:** Is OMA working with an artist at this stage?
- Koolhaas:** Bruce Mau is working with us informally but is not considered the artist.
- Jaso:** I would like the Commission to support OMA and their vision of what this place can be, noting their unique expectation of the art program, especially with regards to the selection of the artist. I have serious concerns that the artists are not involved in this critical phase of the design.
- Action:** **The Commission appreciates the presentation and makes the following comments and recommendations.**
- **The Commission thanks everyone for coming and wholeheartedly supports the strength of the design concepts and program;**
  - **feels that the programmatic thinking and analysis are a thorough and thoughtful model;**
  - **will encourage the Department of Design Construction and Land Use (DCLU) to be flexible in its code requirements given the building's innovative design and to help the project achieve the spirit, if not the letter, of the Land Use Code;**
  - **encourages the design of a legible primary entry;**
  - **has concerns about the vehicular loading and servicing area along Spring Street and the relationship to the pedestrian activity along the street; and**

- **looks forward to seeing how the building materials and technology are incorporated into the design, as it evolves.**

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121699.1      Project: **Central Library**  
Attendees: Jamie Aisford, Gilbane  
Marilyn Brockman, Bassetti Architects  
Suzanne Doley, Arai Jackson Architects  
Clair Enlow, Journalist  
John Eskelin, Department of Neighborhoods  
Nick Fennel  
Tony Gale, Executive Services Department  
Barbara Goldstein, Seattle Arts Commission  
Barbara Gray, City of Seattle, Strategic Planning Office  
Barb Gregory, Seneca Group  
Jess Harris, Design Construction and Land Use  
Larry Kreisman, Historic Seattle  
Carolyn Law, Artist  
Mark Mebrer, RPG  
Jeff Miller, J. Miller & Associates  
Bruce Ripps, Design Construction and Land Use  
Lisa Rutzick, Madrona Planning  
Denni Shefrin, Design Construction and Land Use  
Michael Sherer, J. Miller & Associates  
Mimi Sheridan  
A. J. Silva  
Jay Taylor  
Jon Taylor, Callison Architecture  
Steve Trainer, Seneca Group  
Gordon Walker, Gordon Walker Architecture and Planning  
Glenn Weiss, Bank of America Gallery



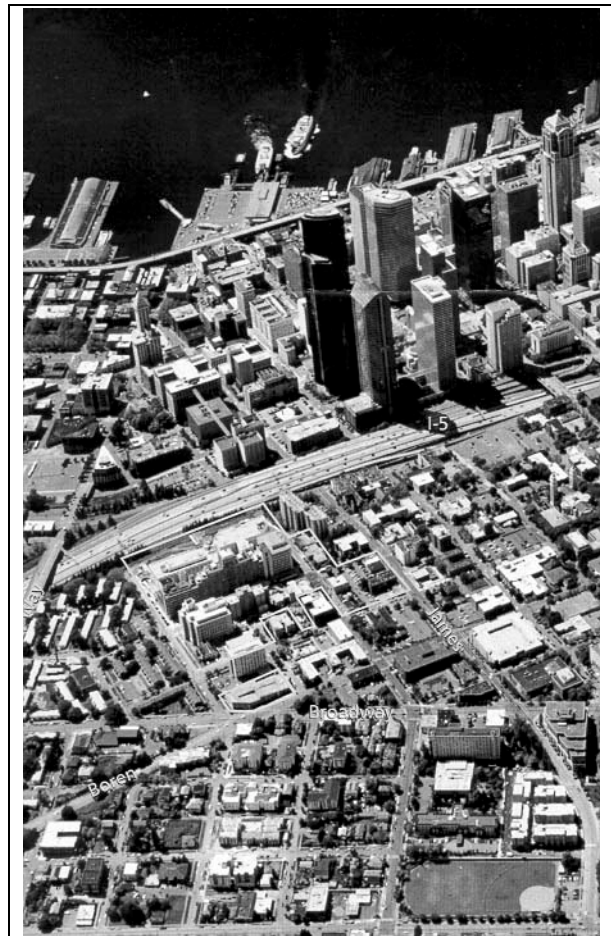
121699.2      Project: **Harborview Medical Center Street Vacation**  
                  Phase: Conceptual  
          Presenters: Elise Chayet, Harborview Medical Center  
                          Joann Francis, Foster Pepper Shefelman  
                          John Pangrazio, NBBJ  
                          Vince Vergel de Dios, NBBJ  
          Attendees: Malli Anderson, Design Construction and Land Use  
                          Beverly Barnett, Seattle Transportation  
                          Michael Brown, Seattle City Council Staff  
                          Karen Gordon, Department of Neighborhoods  
                          Richard McIver, Seattle City Council

Time: 1.0 hr. (SDC Ref. # DC00134)

Harborview Medical Center is located between Terry Avenue and Interstate Five (I-5) and James and Alder Streets in the First Hill neighborhood of Seattle. In addition to meeting local needs, the hospital serves as the regional trauma center serving four states. Also, as a regional control hospital, the Center manages crises in the field in the event of natural disasters. The hospital also provides safety net services to the larger Seattle community; they provide care in over 50 languages and over 60 percent of the patients are on public assistance. Moreover, Harborview does not receive any operating funds from the City or County and instead relies on patient generated revenue.

The project team has recently completed a site development study for this project and is currently updating its major institutional plan with the City.. The hospital needs to seismically upgrade their older facilities, as many of them do not meet the code requirements. In particular, the north wing is in dire need of renovation. Harborview is currently at a 90 percent occupancy and in the summer months they are typically at 100 percent with patients waiting for care. The current proposal, which has been supported by the citizen's advisory committee, meets the seismic goals and need for increased space for critical care.

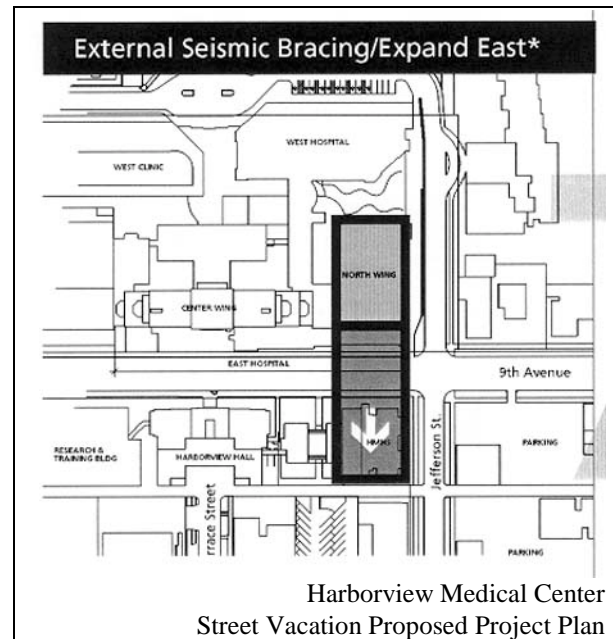
The existing facility is one million square feet and the new proposal seeks to double that by 2020. The project team is following the goals and objectives of the institution as set forth in the master plan and is focusing on the north wing. One issue that is driving the design, in part, is that the north wing must remain in operation during any construction period. Because the cost of the improvements will be insignificant in the long run relative to the cost of daily operations, the team feels it is important to make the most efficient and strategic design choices.



Harborview Medical Center, aerial view (7)



The team has considered seven possible schemes for the north wing which is located at the intersection of Jefferson Street and Ninth Avenue. The first scheme proposes to demolish the existing seismically unsound tower and to replace it with a new building that meets the code requirements. However, this proposal would force the existing facility to close its emergency department for two years which is not an option. The second scheme proposes to seismically upgrade the current building with internal bracing but this would require taking critically needed beds out of commission. The third scheme did not meet the program and would also force a loss of beds. The fourth scheme proposes to extend the existing building to the west wing of the hospital but the available space would not meet the program. The fifth scheme proposes to span the building across Ninth Avenue to the east with a sky bridge. This option would require a permit and adds \$12 million to the cost of the project. Additionally, a number of existing beds would be lost and the available space would not accommodate the program. The sixth scheme is similar to the second in that it would require internal seismic bracing that would be implemented at the expense of a number of critically needed beds.



The team's seventh proposal is for a three to six floor skybridge. It meets the seismic requirements; is marginally disruptive; is effective and efficient with regards to operations; is cost effective; is part of the previously approved master plan; was approved by the citizen's advisory committee; and would require a street vacation in order to bridge Ninth Avenue.

With this proposal, the team is hoping to transform the Harborview Medical Center into a campus and to make the north wing its heart. The proposed open spaces will establish a relationship with the neighboring residences. The required street vacation would not require the closure of Ninth Avenue, but proposes to reroute through traffic onto Boren Avenue while maintaining emergency vehicle, bus and pedestrian traffic on Ninth Avenue.

### **Discussion:**

**Mackie:** Have you considered option six as a tunnel?

**Pangrazio:** Yes but the nursing areas would be negatively impacted from an operational perspective.

**Girvin:** Have you investigated the possibility of constructing new emergency and in-patient facilities on the east block?

**Pangrazio:** That would work if the functions did not have to be contiguous, but the program requires all of the beds to be in one area.

**Girvin:** Would this proposal require the existing emergency facility to be temporarily relocated?

**Vergel de Dios:** It will be impacted but it would not be closed or temporarily relocated.

**Dubrow:** I am concerned that your proposal will restrict Ninth Avenue as a public street and that it will negatively impact the historic structures. Have you performed traffic analyses on Ninth Avenue?

**Vergel de Dios:** Yes. There are 200 trips on Ninth Avenue during the peak morning hours and 240 in the peak afternoon hours; half of the peak hour trips that would be shifted to Boren Avenue.

**Miller:** How will you implement the shift?

**Vergel de Dios:** By narrowing the width of Ninth Avenue and with “local access only” signage.

**Dubrow:** I’m concerned that your proposal will cut Yesler Terrace off from its connection to the rest of the city by way of Ninth Avenue. Also, are you proposing to demolish any historic structures?

**Vergel de Dios:** Yes. The proposal will require the demolition of the seismically risky Harborview Hall, but not the landmarked fire house.

**Dubrow:** I have concerns about your presentation of this project as a “campus” design with the open space as a character giving element. Most of the campuses I have visited have an important historic preservation element that the open space is organized around.



**Moon:** Also, campuses typically have an exclusive feel to them and I encourage you to think of the open space as a public park.

**Cipriani:** Your traffic study shows insignificant use on Ninth Avenue and Terry Street. However, regarding Gail’s concern about cutting off Yesler Terrace and the broader issue of connectivity, I think that closing Ninth Avenue to general traffic would be less of a problem if there was a sense of community spirit instigated by Harborview to deal with linking Yesler Terrace. Perhaps the community could get together to create improved relationships and connections, off-site, with Yesler Terrace.

**Jaso:** How many stories can you build on the east side of Ninth Avenue?

**Vergel de Dios:** 240 feet and the program would require eight to eleven stories.

**Jaso:** You appear to be prioritizing the public open space and the sky bridge, but it seems as though you could fit your program into one tower. In light of this, the notion of the public open space seems extravagant in relation to the critical needs of this project. Similarly, your proposal for a bridge seems misplaced when you have a zoning option on the east side of Ninth Avenue.

**Pangrazio:** The notion of moving an entire campus is not cost effective because there is a lot of valuable space that would be lost. Also, many of the functions are not conducive to a tower location. Further, because light and air have a positive effect on the healing process, the proposed open space was also meant for the patients of the hospital.

**Dubrow:** What type of City support do you have?

**Vergel de Dios:** The client has taken the citizens advisory committee’s comments into careful consideration and many of the final recommendation were made by the citizens. The Department of Neighborhoods (DON) and the Department of Design Construction and Land Use (DCLU) have had some input. The citizen’s advisory committee has been supportive of the demolition of Harborview Hall and an *aerial* street vacation. The committee is in the process of drafting their final report which will reflect their support and concerns; the draft will be available in January.

- Jaso:** What comments have DON, DCLU and Seattle Transportation (Seatran) made?
- Vergel de Dios:** Seatrian has not commented on traffic in the final EIS but was concerned with the vacation and the DCLU did not address the historic building or street vacation issues. The Seattle Landmarks Board suggested that we consider relocating to other buildings on the campus. We hired a historic resource consultant who performed an extensive study that revealed that Harborview Hall and the Center Wing meet the landmark criteria. However, Harborview is still proposing to demolish Harborview Hall and to buttress the Center Wing.
- Dubrow:** I am grateful to have so much information at this early stage. When you come back I would like to hear more about the impact on the city and the public costs and benefits of the project; how do you balance the needs of your project and the needs of the city.
- Jaso:** I also feel that there should be a scheme that considers a solution on the east side of Ninth Avenue.
- Girvin:** Harborview has a history of occupying land without a sense of cohesiveness. It would be helpful for me if you could be more clear about your motivations for the direction you propose.
- Chayet:** We would be happy to come back and give you a full account of the master plan. The City Council advised us to come here to discuss the street vacation as a matter of course.
- Sundberg:** It does your project a disservice not to see it within the larger context of the master plan.
- Barnett:** Seatrian has indicated some significant concerns about the proposed aerial vacation. Similarly, the City Council has a history of not supporting any kind of aerial vacation or multi-level sky bridges.
- Anderson:** I worked on the original master plan in 1985 and the City Council approved two aerial vacations. Our relationship with Harborview has been very cooperative.
- Francis:** The City Council told us that aerial vacations are discouraged and that if we we're going to ask for one, in addition to a street vacation, that our proposal should meet the needs of the community. Accordingly, we went back to the community and they were supportive of the proposal. Also, in an effort to plan ahead, there is a possibility that we will have to vacate the street in the future and therefore it would be advantageous for us to do it now.
- Dubrow:** I appreciate that you are making an effort to look at alternatives, but they all point to your preferred solution and they don't address the larger civic issues. We need to see real alternatives that allow us to weigh the positives and negatives of the proposed project.
- Sundberg:** The code requires this project to provide a public benefit and it's not clear how you're meeting this criteria. Your proposed design would change the entire fabric of the area and I think the Commission is most concerned about your proposal to demolish Harborview Hall. It's a wonderful building that seems to work well on the site. We have a lot of work to do before we can make a recommendation.
- Action:** **The Commission appreciates the presentation and makes the following comments and recommendations.**
- **The Commission appreciates being able to discuss the issues early on but needs to meet with the team again in the future in order to make a recommendation;**
  - **urges the team to carefully reconsider the issues of scale, the public benefit, stewardship, historic structures; and**
  - **would like to review the overall master plan for Harborview to better understand the role of this project in its context.**

121699.3      **COMMISSION BUSINESS**

- |                  |    |   |
|------------------|----|---|
| ACTION ITEMS     | A. | Timesheets  |
|                  | B. | Minutes from November 4 <sup>th</sup> , 1999                            |
| ANNOUNCEMENTS    | C. | City Hall Public Meeting, December 16 <sup>th</sup> 5:30-6:00-8:30 PM   |
| DISCUSSION ITEMS | D. | LRRP / Sizov  |
|                  | E. | Holiday Celebration & Farewells, December 17 <sup>th</sup> 6:00-8:00 PM |
|                  | F. | Other Announcements   |
|                  | G. | Seattle Center Consultant Selection / Rahaim                            |
|                  | H. | January SDC Retreat Dates / Rahaim                                      |

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121699.4      Project: **Aquarium**  
                  Phase: Scope Briefing  
     Previous Review: 06 March 1997, Master Plan Briefing  
          Presenters: Lee Copeland, Weinstein Copeland  
                  Bert Gregory, Mithun Partners  
                  Stefan Krummeck, Terry Farrell & Partners  
                  Steve Lenox, Lyons/Zaremba, Exhibit Designer  
                  Doug Streeter, Terry Farrell & Partners  
                  Julian Tollast, Terry Farrell & Partners  
                  Bob Wicklein, Seneca Group  
                  Michael Woodland, Department of Parks and Recreation  
     Attendees: Lesley Bain, Weinstein Copeland Architects  
                  Jim Kressbach, Streeter & Associates  
                  Ethan Melone, Strategic Planning Office  
                  Wolf Saar, Mithun Partners, Inc.  
                  Jerry Suder, Design Construction and Land Use  
  
                  Time: .75 hr. (SDC Ref. # DC00041)

The new Seattle Aquarium is being developed as a public/private partnership between the City of Seattle and the Seattle Aquarium Society. The project site is located on the Seattle Central Waterfront on Piers 60 to 63 which is at the point where Alaskan Way and the Viaduct split. The project architect is Terry Farrell & Partners of London who will be working in partnership with Mithun Partners, Weinstein Copeland Architects and Streeter & Associates, all of Seattle. Additionally, the project manager is the Seneca Real Estate Group of Seattle and the exhibit design consultant is Lyons/Zaremba of Boston. The 160,000 square foot, \$200 million project, will represent the third largest aquarium in the United States.

The existing 70,000 square foot aquarium was state of the art when it opened on Pier 59 in 1977, but has since fallen behind industry standards. A master plan was completed in 1994 that envisioned a two phase approach to building the new facility. The first phase would focus on Piers 62 & 63 and the second phase would involve the demolition of the existing Pier 60. However, issues of endangered species that have come to light since the implementation of the master plan will alter the original intent.

The Aquarium has developed a mission statement for the project that “seeks to expand the knowledge of, inspire interest in, and encourage the stewardship of the aquatic wildlife and habitats of the Puget Sound and the Pacific Northwest.” The design team feels that they are responsible to make the mission statement a reality in the permanent and rotating exhibits. The three premier exhibits are: The Pacific Northwest rocky coast; a watershed story of the Puget Sound from the mountains and sub-alpine to the Puget Sound; and the diverse waters of the world. A central exhibit hub will act as an information center that will direct the visitor to an exhibit of their choice. The information hub will gather incoming information, document real time events and interpret information that will inform the visitor’s choice. At the same time, the informational exhibits will not overwhelm the animal exhibits.

The interpretive exhibits will provide a full range of educational opportunities. The rocky coast exhibit will provide an immersive and tactile experience and present a diverse number of animals. The exhibits will afford above and below water views of the animals and will have galleries and classrooms. The watershed exhibit will give a sense of being in the environment through textures and smells and by lending an appreciation for the animals in their natural habitats. Ritualistic pathways will be integrated into the design to assist the discovery of the animals. The Puget Sound exhibit will be organized on two to three levels. The visitor will move through a sub-alpine area and a cascading river, and will have

multiple views of salmon and otters. It will be a contiguous story that will lend a sense of water flow and of the watershed.

The exhibits will make up approximately 40 percent of the 160,000 square foot aquarium footprint and the animal life support systems and mechanical components will make up 20 percent. Education is an important aspect of the program and 10,000 square feet will be dedicated to an education facility that will be located within the exhibit areas and a small auditorium. Spaces for the administrative staff will include a volunteer facility; carpentry and electrical shops; ticketing; food service; a small restaurant; and a retail facility whose proceeds will benefit the aquarium. There will also be evening programs for adults in the summer.

How the project will embed itself within its context is of primary design concern and the project architect is working closely with the project urban design consultant to develop the most appropriate building form. Drawing upon the powerful historic character of the immediate area and region, the team will consider issues of accessibility into the building, the siting of the entrance and how the building will refer to Downtown Seattle and the region. A significant portion of the 217,000 square foot site will be maintained as open space. The team would like to strengthen its relationship to other event and activity centers in the city such as the Seattle Center, the Experience Music Project, Myrtle Edwards Park, the Burke-Gilman Trail and the Mountains to Sound Trail. Also, following the 1995 master plan, the team intends to suggest improvements to the connections in the east west directions, possibly at Union, Stewart and Pine Streets. Additionally, they would like to improve Alaskan Way by widening the sidewalks adjacent to the site and suggest that the City add trees on the viaduct side of the street. The design of the building will build up from above and below the Sound, and will establish a sensitive rhythm with the surrounding context.

### **Discussion:**

- Jaso:** Do you know who your neighbor will be on Pier 59?
- Wicklein:** The mayor has some ideas and the master plan indicated that a large park space would be appropriate.
- Jaso:** It was my understanding during the interview process that the development of a park would be part of your design effort.
- Sundberg:** In order to articulately evaluate the project we need to know what the possibilities are. We have heard about the possible siting of the People's Lodge here which may be appropriate.
- Dubrow:** There are functional and spatial considerations that we need to figure into the evaluation.
- Streeter:** It's a problematic issue and we will be watching closely to see what happens. We are hoping to take advantage of the geometry and rhythm of the piers as a framework for the design.
- Dubrow:** This project presents a massing problem and I'd like to discuss how you might manage and negotiate the issues of a pier, a double pier and the space between them; how do you develop a rhythm for the waterfront based on these components?
- Streeter:** The required program area challenges the building footprint. We will have to look for ways to break down the mass without resorting to a shoebox solution. We believe that the configuration and geometry of the site will be powerful aspects of the project and this is where we intend to begin our analysis. We would also like to develop a concept for a transformation of the pier configuration without literally replacing it.
- Dubrow:** What are the urban design principles?
- Streeter:** Certainly the idea of public space is key and we are hoping to introduce a sense of civic space in the area where there currently is none.

- Dubrow:** There was an implied promise that Piers 62 & 63 would be reserved for public space. There is an existing tradition of public use in the area and I am curious to know how this will be managed within the project.
- Streeter:** There is a requirement for public accessibility that we have to meet and we would like to surpass the envelope of these requirements.
- Cipriani:** I would like to talk about the educational potential of the facility. The stories that will be told in the exhibits will shape the design of the facility and I think it is critical that you tell the negative stories as well as the positive. We've been destroying our natural resources at a rapid rate and I think this story needs to be told to make people aware of these important issues.
- Lenox:** I agree. We're currently thinking about what the take home message should be and what type of emotional and intellectual response we want the visitor to engage in; issues of conservation are always controversial.
- Cipriani:** You don't have to engage in the controversy but you can illustrate the cause and effect to the public.
- Dubrow:** Are you concerned that these themes won't sell tickets?
- Streeter:** Any client will probably feel that this type of subject matter is alienating. At the same time, they want to get the message across without presenting it in a depressing way. It's less of a question of how we convey the message and more of what we give the public to take away.
- Moon:** Instead of focusing on the negative issues, let's talk about how we can make things better for the future. Regarding the issue of place making, don't reinforce the one identity—tourism—that exists now. There are many other potential waterfront users who are not currently engaged, such as the Downtown residents, teenagers, event goers and business people. One way to explore this is to set aside the formal urban design analysis and focus on an ecological and programmatic understanding of the site dynamics: tidal fluctuations, freighter activities, user populations and other natural processes. A strong landscape architect could help with this analysis and ultimately enrich the diversity of public life that the site design enables. Also, with such a large project team, I hope you will maintain a strong sense of the visionary goals of the project.
- Mackie:** Why are you waiting until spring to bring the artist on board?
- Wicklein:** I will be meeting with the art project manager early next year to discuss when we will engage the artist, it's undecided at this point.
- Mackie:** But there is a team member missing who should be here at this stage.
- Dubrow:** What is the art budget?
- Wicklein:** The City capital contribution is \$24 million and the Seattle Arts Commission piece will be one percent of that or, \$240 thousand. Many people believe this is not enough. We will discuss what a more appropriate budget should be.
- Dubrow:** The Design Commission has been concerned with how public private partnerships have a tendency to give the art budget short shrift; it should be one percent of the entire capital cost not just the City's portion. With this in mind, I encourage you to revisit and revise the budget.
- Sundberg:** I appreciate the initial urban design approach and research but as Cary mentioned, there are some missing layers of the environment in the proposal.
- Wicklein:** A Marriott Hotel was proposed to the north and many condominiums have been built in the same area. The owners are concerned about the implementation of large aquarium in the area and some want to fight the project. At the same time, the mayor has encouraged us to take advantage of the height limit. Although we don't have a proposal today, if we



do come back with one that takes advantage of the height limit, would the Design Commission be willing to support it?

**Sundberg:** If the future proposal makes sense from an urban design and architectural perspective, then we will certainly consider supporting it.

**Girvin:** As the Design Commission, we have seen a number of significant projects recently and we realize that this is one of the most difficult. We would like to help you in any way we are able and the level of clarity and sense of purposefulness you present in your design will help us tremendously.

**Cubell:** Where does the aquarium stand in light of the upcoming proposed park levy bond?

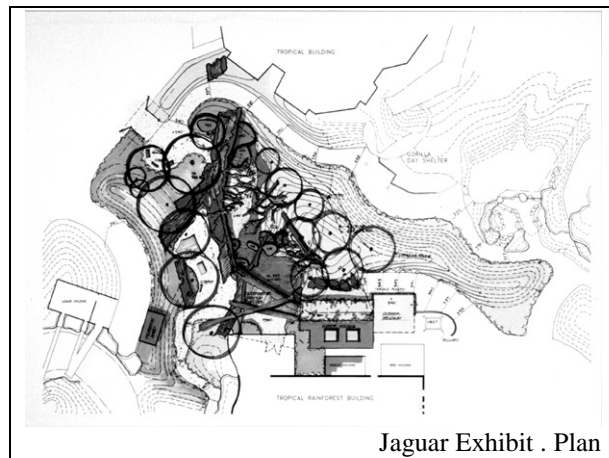
**Wicklein:** The City is contributing \$21.5 million and the Aquarium Society (SEAS) needs to be supportive of the bond measure because it will provide an additional \$2.5 million in funding from the City.

**Action:** The Commission appreciates the presentation and makes the following comments and recommendations.

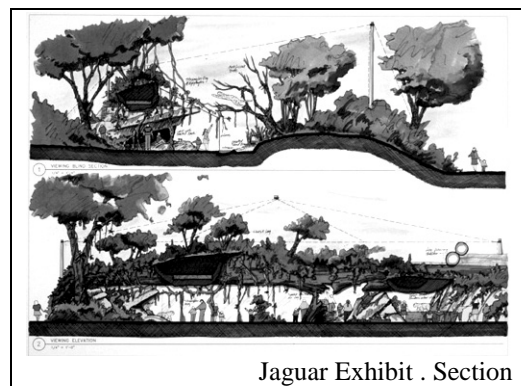
- The Commission thanks the team for its thorough analysis and feels that it provides a strong basis to begin the design process;
- supports the idea of making a civic space and building, and of claiming and expanding the pedestrian way along the waterfront;
- supports the concept of extending the exhibit space into the Sound;
- insists on the importance of preserving the geometry and rhythm of the piers in the design;
- urges immediate discussions with the Arts Commission regarding the art program and funding of the artist proportional to the full budget
- encourages the engagement of a landscape architect as part of the team;
- asks the team to include an analysis of the dynamics of the site on the waterfront and the natural ecological processes in concert with the formal analysis;
- encourages the inclusion of different layers of regional and climatic information in the place making process; and
- encourages the team to think about the relative importance of this site on the waterfront in comparison to the open piers.

121699.5      Project: **Woodland Park Zoo Jaguar Exhibit**  
                  Phase: Schematic  
          Previous Review: 04 November 1999, Site Visit and Master Plan Update Briefing  
                                  19 August 99, Jaguar Exhibit Conceptual  
          Presenter: Jim Maxwell, DOPAR-Woodland Park Zoo  
                          Charles Mayes, The Portico Group  
                          John Swanson, The Portico Group  
          Time: .5 hr. (SDC Ref. #DC00069)

The Jaguar Exhibit at the Woodland Park Zoo was part of the original program for the tropical rainforest exhibit but was taken out due to budgetary concerns. Although funding for construction has not been secured, the design funds are in place and the architecture firm of The Portico Group will be developing this part of the project. The Zoo hopes that Seattle constituents will vote to pay for half of the development costs for the next round of zoo improvement projects, with the other half coming from private funds. The Zoo has also secured a grant from the Gates Foundation to support the wayfinding components in all of the zoo projects, including the gateway at the Jaguar Exhibit.



The design team presented perspective drawings based on the plans they showed at the previous meeting. The entry to the tropical rainforest will be defined by a gateway and possibly a glass corridor that would announce the arrival and transition from one environment to another. The glass corridor would also provide the opportunity for views into the animals' habitats. A series of jaguar view corridors and rooms will be sited along the circulation path and there will also be a split level viewing area where the visitor can watch the jaguars fish. The landscape will incorporate an interpretive route, boulders, land forms, logs and other human made objects. There will also be a heated beach that will present environmental choices to the jaguars. A large decaying "nurse log" will be located on the path and holds the opportunity to provide a home for other animals and small exhibits within its cracks and crevices. A glass barrier that follows the log will create a subtle boundary between the visitor and the jaguars.



The project architect worked with educational and zoo staff to develop the interpretive elements that will have a relationship with the exhibits in the tropical rainforest building. The team looked at indigenous and national park building types in Africa and South America. They found that logs, thatch and other woods are common materials and they will incorporate them into their designs. They are also considering the placement of ceremonial doors at the portal entry. The team is making and also working

on the complex conservation and bio-diversity issues and will collaborate with artists on several areas of the design to emphasize recycling and the re-growth of natural systems.

The design will also include a center of interpretation for researchers which will house bilingual materials such as newspapers and canned radio broadcasts that will report on significant events in other parts of the world.

**Discussion:**

- Dubrow:** At your previous presentation there was strong support for your design direction and I appreciate the continuing strides you've made. I question the fact that few of the exhibits show the relationship between the natural *and* the cultural significance of the jaguar.
- Mayes:** We are still in the process of determining where we can integrate appropriate and relevant cultural interpretations. We don't have a lot of space to implement theme making.
- Dubrow:** There seems to be an emphasis on the environmental themes and I encourage you to revisit the cultural subject.
- Girvin:** Does the zoo typically address cultural issues or are they mainly focused on the natural environment?
- Maxwell:** We focus mostly on the natural environment but there are places where it would be appropriate for us to look at the broader issues.
- Dubrow:** I encourage you to focus on the areas where nature meets culture and where humans meaningfully and authentically interpret the natural environment. Look at how people have viewed and interpreted the jaguar in art and other media. Also, how they manage and express their fear about the animal is important.
- Moon:** Also, you don't have to use canned broadcasts.
- Mayes:** But we want to convey a specific type of information that we would probably have to can but we can also incorporate live current events.
- Mackie:** Are the sounds made by the animals and the sound of the water lost through the glass barrier? If so, is there a way to incorporate microphones to amplify the sounds for the visitor?
- Mayes:** The jaguars do vocalize and we can make an effort to make their sounds audible to the visitor.
- Jaso:** One final comment on the entry gateway, my preference is for more abstraction and interpretation of the materials and the structure.
- Action:** **The Commission appreciates the presentation and makes the following comments and recommendations.**
- **The Commission commends the team on their progress since the last presentation;**
  - **supports the bilingual elements of the design;**
  - **urges the team to reexamine the nature of the interpretive elements and to consider incorporating interpretations by other cultures;**
  - **urges the team to amplify the audible components of the animal exhibits;**
  - **encourages the team to make the typography and design of the entry gates more abstract; and**
  - **encourages the team to explore the creation of more authentic spaces and connections to the larger place of the Zoo.**

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121699.6      Project: **Woodland Park Zoo Hyena Exhibit**  
                  Phase: Schematic  
      Previous Review: 19 August 99, Conceptual  
          Presenters: Patrick Janikowski, Janikowski Oost and Associates P.S.  
                          Krista Lutz, Janikowski Oost and Associates P.S.  
                          Jim Maxwell, Woodland Park Zoo  
  
                  Time: 1.0 hr. (SDC Ref. # DC00070)

The entrance to the Hyena Exhibit at the Woodland Park Zoo is in the final schematic design phase. The design team has provided more space for the animals and has added a third heated den that is within the view of the visitor. The team is in the process of creating a large fake tree stump that will provide shelter for the hyenas with a root system that they will be able to move through. Two other heated dens will be located adjacent to the public viewing areas, one of them directly adjacent to the viewing area. A diorama type static exhibit will probably replace the previous termite exhibit. There will be a covered window where the visitor can climb in and view the hyenas in their den. Because there is some concern about the potential for hyena pups to drown, the water features will have the depth of a stream. Correspondingly, because the zoo staff would like the option to drain the water from the streams, with artistic enhancements the area will resemble a dry river bed when empty. Also, in order to meet USDA requirements, potable water will be included in the exhibit areas.

#### **Discussion:**

**Dubrow:** How does your design reflect the behavior of hyenas?  
**Janikowski:** The hyenas travel, scavenge, dig and den a lot and they like to go into streams. We have provided streams, shade and ample space. We will need to incorporate areas where the male hyenas can move out of the site lines of the female hyenas while staying within the view of the visitors.  
**Maxwell:** The hyenas like to take in long views so the exhibit space is a relatively open area. They're also very hard on plant materials and we're trying to provide elements that look natural but can withstand their behavior.  
**Girvin:** Will they have opportunities to dig?  
**Janikowski:** Yes. We have provided some sandy areas and are working on a preliminary planting plan with low and high grasses.  
**Cipriani:** You've given a lot of attention to shaded areas and I wonder if the animals get sad disorder in the winter like humans do. If so, maybe you need to adjust their environment.  
**Janikowski:** Actually, during hot weather the hyena's activity level goes down and in winter it goes up. They're very adaptable to their environment.  
**Maxwell:** But I will also consult our animal management team on this issue.  
**Jaso:** Elements of shade and shadow could also be interesting design components of the exhibit.  
**Maxwell:** The animal keepers do creative things to help make the animals' days interesting. They hide food in different places and we continue to look for new ways to incorporate behavioral enrichment devices.  
**Jaso:** At a previous presentation you indicated that you would like to balance the negative Disney depiction of the animals in the interpretive elements; what is your status on this issue?  
**Janikowski:** We're hoping to develop an interpretive exhibit where the termite exhibit used to be that will discuss the true nature of the hyenas.  
**Dubrow:** Will you also address the representations by popular culture?

**Maxwell:** The idea of taking on the issues of what this animal is really about will be a challenge for our next design iteration.

**Dubrow:** I encourage you to be less didactic and to show more of the true representations.

**Maxwell:** Unlike the jaguar exhibit, we don't have a sense of future funding for this project and so it will sit on the shelf until we're able to proceed, hopefully by fall 2000. The private community has been stepping forward with funding, but we need to get through the state legislature, wait for the City Council to adopt the long range plan when it's ready, and then garner a vote from the citizens that will provide the long term operating base for the zoo.

**Action:** **The Commission appreciates the presentation and makes the following comments and recommendations.**

- **The Commission supports the design and is encouraged by the progress that has been made since the previous presentation; and**
- **looks forward to seeing the progress of the interpretive components in one year when the project will hopefully be active again.**

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121699.7      Project: **Woodland Park Zoo Savannah Improvements**  
                  Phase: Schematic  
     Previous Review: 19 August 99, Conceptual  
          Presenters: Patrick Janikowski, Janikowski Oost and Associates P.S.  
                          Krista Lutz, Janikowski Oost and Associates P.S.  
                          Jim Maxwell, Woodland Park Zoo  
          Time: 1.0 hr. (SDC Ref. # DC00070)

The African Village project at the Woodland Park Zoo is fully funded and will go under construction in Fall 2000. The entry to the Village is located at the south entry plaza, between the main entry plaza and the African Savannah. Through a series of focus groups, the team has received excellent feedback on the design which is widely held as a positive portrayal of an African village. Two grain storage towers are located at the entry to the village and will be interactive buildings that will serve as interpretive points. Corn fields that are located to the right of the entry will speak to issues of agriculture and a Palaver Hut on the left will hold 50 people and will be the main space for music and dance performances, story-telling and docent tours. It will also be available for private functions but will have minimal amenities such as a sink, some storage, built-in seating elements and radiant heated floors. It will also be possible to rent the entire south plaza and African Village for evening events. The design will incorporate authentic thatch material from South Africa that holds an energy efficient 100 R value. There will be a school house building at the rear of the site at the main overlook to the Savannah. It will have an open plan and possibly radiant heated floors and graphic and interpretive elements on the walls. The Village system will incorporate the story line in the use of the buildings and the teacher's house will follow suit with class assignments and books. Overall, the project team is trying to develop and maintain a sense of authenticity while simultaneously sending a cultural message.

### **Discussion:**

- Dubrow:** How will you bring water into the village?
- Janikowski:** We have a well and are discussing how we might be able to safely use it, especially because it will be an active element of the interpretive program.
- Moon:** Why is so much space given to the paths?
- Maxwell:** You're looking at existing foot and service vehicle paths. In a few years we would like to remove a service barn at the north edge of the Village and when that happens we can reduce the path and implement stages of reduction of the other circulation paths.
- Dubrow:** How many more of the rental event spaces do you expect to incorporate into the design?
- Maxwell:** There are three that are related to the exhibit areas and one located adjacent to the parking area that will be a dedicated "event center." We anticipate that these facilities will be in high demand with the educational departments.
- Dubrow:** The Zoo's need for a strong identity has been an on-going issue, which I think is partly driven by the transitional and revenue generating event spaces; I wonder if this is beginning to drive the design in these areas.
- Maxwell:** We're trying to choose, site and design our event spaces carefully.
- Girvin:** Is the re-paving of the south plaza funded by this project?
- Maxwell:** No but it has been identified as a valid project which is a good start.
- Jaso:** I would like to see a plan of the long term goals. I've always been concerned with the close relationship between the African Village plaza and the south plaza. There is no distance between the two worlds. I wonder if the Village could be linearly situated along

the path as opposed to the proposed cluster arrangement.

**Maxwell:** The long range plan is going to be updated to include our current design that does not extend the village along the path.

**Jaso:** I would like to see more graceful transitions between the plaza, the public buildings, schoolhouse and teacher's house.

**Janikowski:** We are making an effort to make the visitor feel like this village is part of the larger place of the Zoo rather than just the plaza. We hope to include clues in the story-telling and interpretive components.

**Cipriani:** As a visitor to the zoo, the area where one leaves the Village and moves into the plaza could be an opportunity for a place of reflective and quiet pause.

**Action:** **The Commission appreciates the presentation and makes the following comments and recommendations.**

- **Given the previous misgivings by some members of the Design Commission, the Commission generally feels that the team has done a wonderful job with the story;**
- **is supportive of the programs and level of authenticity in design; and**
- **urges the team to carefully reconsider the areas of transition between the exhibits in the design of the Village for more subtle interpretive possibilities that would help to reinforce the overall theme and sense of continuity.**